



HIGHLANDER

The Series

94305
RITE OF PASSAGE

Written by
Karen Harris

Highlander

"RITE OF PASSAGE"

Written By

Karen Harris

Production #94305

July 27, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Rite of Passage"

Production #94305

CAST LIST

DUNCAN MACLEOD

AMANDA
ANNE LINDSEY

MICHELLE WEBSTER
AXLE WHITTAKER
CRAIG WEBSTER
NANCY WEBSTER
SHARON

EMS WORKER
MINISTER

HIGHLANDER

"Rite of Passage"

Production #94305

SET LIST

INTERIORS

DOJO

/OFFICE

/ELEVATOR

MACLEOD'S LOFT

HOSPITAL

/EMERGENCY WING DOORS

/WAITING ROOM

/MORGUE

/HALLWAY

CAR

GILDED SALOON - BOSTON 1896

/THIRD FLOOR HALL

/SHARON'S ROOM

EXTERIORS

DOJO

HOSPITAL

WEBSTER HOME - SUBURBAN VICTORIAN

ROAD

STREET

ALLEY

CEMETERY

/ROAD

GILDED SALOON - BOSTON 1896

DOCK

GAS STATION

AXEL'S SAILBOAT

HIGHLANDER

"Rite of Passage"

TEASER

FADE IN:

501 EXT. WEBSTER HOME - SUBURBAN VICTORIAN - MORNING 501

There is a large wrap-around porch upon it, a muzzle-loading ship's cannon on its original carriage is mounted on a work platform. Other nautical antiques, such as a sextant and compass, are in various stages of restoration.

CRAIG WEBSTER, a tall, slender man in his mid-forties, meticulously rubs age and weathering from the cannon's tube. A New England face, strong and on edge. MACLEOD, perched on a work bench, eyes his friend with worry.

CRAIG

She had herself tattooed. An ankle chain. I mean, what the hell is that about?

MACLEOD

(beat)
Rebellion.

CRAIG

Against what?
(frustrated)
We've been too damn good to her.

MACLEOD

She's eighteen, Craig.
(beat)
She'll outgrow it.

Craig picks up a museum-quality sponge rod. Cleans the bore with a vengeance.

CRAIG

When?

The RUMBLE of an approaching hi-performance engine draws their attention to:

A MUSCLE CAR

Barely slows as it careens past MacLeod's parked car and hurtles up the driveway, where it lurches to a stop.

CRAIG

You see what we have to deal with.

(CONTINUED)

501 CONTINUED:

501

The driver kills the engine. Steps out, and we now see:

MICHELLE WEBSTER

A young woman of 18. Underneath too much make-up, hair and MTV is a very lovely girl, screaming to get out. She regards MacLeod with a flirtatious smile.

MICHELLE

Hey, Duncan. What're you, the reinforcements?

(gestures)

Nice cannon.

MACLEOD

Nice car.

MICHELLE

Somebody in this family had to join the twentieth century.

Alerted by the sound of the car, NANCY WEBSTER, an attractive woman, a little younger than Craig, comes from the house and hurries to join them as:

NANCY

(to Michelle)

Where were you?

MICHELLE

Out.

NANCY

Why didn't you call?

MICHELLE

Steve didn't have a phone.

NANCY

Steve who?

MICHELLE

I didn't ask.

Michelle starts to move past him. Craig is incredulous.

CRAIG

You spent the night with him and you don't know his last name?

MacLeod stops her.

MACLEOD

(as an aside)

Why don't you give your parents a break, Michelle. They were worried.

(CONTINUED)

501 CONTINUED: (2)

501

MICHELLE

(moving away)

They're not my parents.

CRAIG

Can you believe this crap?

NANCY

(to her)

We don't deserve that.

MICHELLE

(at MacLeod)

They're not. And they won't tell me who is.

CRAIG

(he's had it)

You know what? It's true. I don't know who the hell you are!

MACLEOD

(to Michelle)

Why don't you and I go for a walk?

CRAIG

It won't do any good. She doesn't give a damn about anybody but herself.

MICHELLE

Like you do?

(beat)

You make me sick!

CRAIG

You don't talk to me like that.

MICHELLE

Yeah... right.

CRAIG

Go to your room!

MICHELLE

Go to hell!

NANCY

Stop it!

But Michelle ignores them all as she turns on her heel, heads for her car, and climbs in.

MACLEOD

I'll get her.

(CONTINUED)

501 CONTINUED: (3)

501

CRAIG

Forget it.

Michelle cranks the engine and roars off, RADIO BLARING.

Craig stops MacLeod near his car.

CRAIG

If that's what she wants, let her go.

MACLEOD

What she wants is for you to stop her.

CRAIG

I'm done! She says I treat her like a kid.

(beat)

Let her find out what it's like to be out there on her own.

With that, Craig storms off toward the house. Nancy gives MacLeod a look, and turns to follow her husband.

MacLeod looks down the road...

502 EXT. ROAD - MICHELLE'S CAR

502

Takes a curve at high speed and moves recklessly down the road.

503 INT. CAR

503

Michelle rummages through the glove box for another disc, fighting angry tears, driving too fast, music too loud.

She shoves in the disc. Looks up now to see she has drifted onto the shoulder of the road.

She jerks the wheel. But overcompensates. Panics, as:

THE CAR

Slams through a guardrail and plunges out of sight.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

504 INT. HOSPITAL - EMERGENCY WING DOORS - DAY

504

A pneumatic WHOOSH; the doors burst open. A team of EMS workers rushes a gurney down the hospital corridor.

EMS WORKER

Clear the deck! She's Code Blue!

Michelle is strapped to the gurney, bloody under the sheets, hooked to IVs, face covered with oxygen mask. Her eyes are open, but see nothing. The gurney hurtles down the corridor, and into:

EMERGENCY ROOM THREE

DR. ANNE LINDSEY, flanked by TWO ASSISTANTS, puts her mask in place. Michelle's gurney wheels next to the operating table. Anne is rapid, controlled business.

ANNE

Vitals?

EMS WORKER

She's in full arrest.

ANNE

Order up six units uncrossed O Neg stat. Okay, let's go, let's get her up, here we go...

Michelle is quickly lifted from the gurney to the table, IVs and oxygen intact.

ANNE

Prep for paddles, and stand by five milligrams Epi.

The EMS Worker shakes his head. Two areas on Michelle's chest are immediately swabbed. Anne takes the heart paddles from the cart, holds them over Michelle.

ANNE

Clear!

Anne applies the paddles. Michelle twitches under the surge of current...

EMS WORKER

(eye on monitor)
We've got a line.

(CONTINUED)

504 CONTINUED:

504

ANNE

But no pulse. Clear!

Another jolt. Her body reacts, then:

EMS WORKER

Nothing.

ANNE

Where's the Epie?

A syringe is slapped in her hand. Anne injects it directly into Michelle's chest.

ANNE

Don't you be dying on me, now.

As they continue working on her --

505 INT. HOSPITAL - WAITING ROOM

505

Nancy sits near MacLeod. She's shaken, eyes on the floor. Craig paces anxiously, eyes avoiding his wife ...

CRAIG

What's taking so long...?

MACLEOD

Might be a good sign.

CRAIG

I should've stopped her. Why didn't I stop her?

MACLEOD

It happened. It wasn't your fault.

CRAIG

She... she was so... angry. I never should've let her drive away like that.

Nancy says nothing, can't look at him. He stops in front of his wife. Looks down at her, eyes red and wet. Nancy closes her eyes. Won't look up...

CRAIG

Nancy... ?

No response. MacLeod looks away. Craig steps back, face tight and jaw set. Resumes his pacing... until:

ANNE

Enters the waiting room. Faces Craig and Nancy:

(CONTINUED)

505 CONTINUED:

505

ANNE

(beat)
I'm sorry...

Nancy covers her mouth. Craig rests his hand on her shoulder, trying to swallow his own anguish.

Anne meets MacLeod's eyes. There's nothing they can do or say...

506 EXT. HOSPITAL - DAY (E)

506

MacLeod, Craig and Nancy emerge from the lobby and head for a waiting cab. Nancy moves and speaks as if in a daze.

NANCY

What's the name of the caterer we
used at Michelle's sweet sixteen?
(beat)
We're going to have a house full
of people and nothing to serve ...
(beat)
I don't remember if I did the
dishes.

Craig and MacLeod exchange a look -- everyone copes in their own way...

CRAIG

Your sister's handling all that.

They reach the cab. MacLeod opens the back door. He kisses Nancy on the cheek.

NANCY

Thank you, Duncan...

She and Craig slide in. MacLeod leans in through the window.

MACLEOD

If you need anything...

Nancy responds with a nod. MacLeod steps back from the cab. Watches it leave...

507 INT. HOSPITAL - MORGUE - METAL DOOR - DAY

507

A numbered body cabinet. The door is opened. The drawer rolled out. Michelle, naked under the sheet, sits upright. Blinks once, and:

(CONTINUED)

507 CONTINUED:

507

MICHELLE

(dazed)
Where the hell... what's going
on...?

MACLEOD (O.S.)

Put these on.

MICHELLE

Duncan...?

And now we see MacLeod as he helps Michelle slip into some
clothes.

MICHELLE

(disjointed)
I was really pissed... then I was
in the car.

MACLEOD

Hurry.

MICHELLE

...flying in the car... I've got a
monster headache... What is this
place...?

FOOTSTEPS. MacLeod puts his hand to her mouth. A moment.
The steps get louder... then continue on.

MACLEOD

Later. We have to get you out of
here.

MacLeod eases her off the body drawer and out.

508 INT. HOSPITAL - HALLWAY

508

MacLeod leads Michelle down the corridor.

MICHELLE

Whoa, hold up, time out. That was
the morgue. I was in the morgue!

MACLEOD

Keep your voice down.

MICHELLE

Why?

MACLEOD

(through his teeth)
Because we're trying to sneak out!

(CONTINUED)

508 CONTINUED:

508

MICHELLE

No, I mean, why was I in there?

MACLEOD

Don't worry. You're not dead.

MICHELLE

(with sarcasm)

Oh. Thanks. That explains it.

MacLeod has rounded the corner ahead of her. Stops. Reacts. Then quickly hustles Michelle into a nearby utility closet.

MACLEOD

Stay in here and be quiet.

MICHELLE

Why do I have to?

MACLEOD

Later and not a word.

He leans against the door as Anne appears around the corner. Reacts to the sight of him. MacLeod flashes a somewhat nervous smile.

MACLEOD

Doctor...

ANNE

Mr. MacLeod, isn't it?

MACLEOD

That's right.

ANNE

How're you holding up?

MACLEOD

Better, thanks.

ANNE

And your friends?

MACLEOD

It's not easy.

ANNE

It never is.

(beat, their eyes
lock)

Is there something I can help you
with?

(CONTINUED)

508 CONTINUED: (2)

508

MACLEOD

No, no. I'm fine.

ANNE

Is there a reason you're down here?

MACLEOD

Me? Well... actually, yes. I was looking for a friend.

ANNE

In the morgue?

MacLeod offers a shrug and a smile.

Anne goes off. MacLeod watches her, appreciatively. His attention finally diverted by a hard KNOCK from the closet:

MICHELLE (O.S.)

Duncan... !

509 INT. DOJO - CLOSE - MICHELLE - DAY

509

She looks a little less disheveled, but no less amazed:

MICHELLE

You mean I'm never gonna turn nineteen?

WIDEN to include MacLeod as they move through the dojo.

MACLEOD

Right. But maybe you'll see a thousand.

She stares at him, trying to comprehend.

MICHELLE

Oh, man... you're serious...
You're.... you're telling me this
is for real.

She seems to lose her balance for an instant, overwhelmed. MacLeod puts a comforting arm around her.

MACLEOD

(gently)
I think you know it's real.

MICHELLE

(beat)
How long have you known?

(CONTINUED)

509 CONTINUED:

509

MACLEOD

From the first day I saw you with
your parents. I knew this day
would come.

He slides the elevator gate open and ushers her in.

510 INT. DOJO - ELEVATOR - CONTINUOUS

510

As they enter.

MICHELLE

I think I knew, too.

MACLEOD

You couldn't.

MICHELLE

No, I mean the way you were always
paying attention to me, watching
me. I thought there was something
going on.

MACLEOD

Now you know.

Michelle looks at her hand in his.

MICHELLE

This is perfect.

(beat)

What happens now?

MACLEOD

I'm here. I'll see you through
it.

MICHELLE

I like that. You and me, together,
forever.

MACLEOD

That's not the way it works.

The elevator has reached the loft. They move out into

511 INT. MACLEOD'S LOFT - DAY - CONTINUOUS

511

The phone is ringing as they enter. As MacLeod moves toward
it --

(CONTINUED)

511 CONTINUED:

511

MICHELLE

You know I've always had a thing
for you. Since the first time I
laid eyes on you.

She's half-teasing, but only half.

MACLEOD

(laughs)
You were seven years old.

MICHELLE

I matured early.

MACLEOD

Michelle.

MICHELLE

(laughs)
Answer the phone, Duncan.

MacLeod gives her a look, then picks up.

MACLEOD

MacLeod.

INTERCUT:

512 EXT. WEBSTER HOME - CRAIG ON A PORTABLE PHONE - DAY 512

He's alone. Outside... The door open a crack. Light,
voices and activity come from the house. Craig keeps his
voice down and barely controlled.

CRAIG

Duncan...
(beat; blurts it out)
The hospital just called.
Michelle's body is missing. They
lost her, for God's sake!

MacLeod watches as Michelle gets up and explores.
Meandering toward the liquor cabinet.

MACLEOD

Try not to worry, Craig.

Michelle flashes a look at him, then turns her attention
back to the liquor cabinet.

MACLEOD

She'll turn up...

MacLeod reaches out to stop her, but the phone cord
determines his limits.

(CONTINUED)

512 CONTINUED:

512

She slips away from him with a giggle.

CRAIG

How can this happen? How can they
Be so incompetent?

MACLEOD

I'm sure it wasn't intentional.

CRAIG

Now they want me to come down to
the morgue and look at Jane Does.

(takes a breath)

Look, I haven't told Nancy. And I
really don't want to leave her
alone right now...

MACLEOD

I'll take care of it.

CRAIG

I hate to lay this on you.

MACLEOD

Not a problem.

CRAIG

Thanks... I'll check in with you
later.

MACLEOD

Right.

Hanging up, MacLeod turns to Michelle, tight-lipped.

MACLEOD

What are you doing?

Michelle has neatly lined up the liquor bottles with a
slow-forming grin.

MICHELLE

What you're saying is I could down
every bottle here, and it wouldn't
kill me, right?

MACLEOD

No, but you'll wish it did.

MICHELLE

I mean, I could pretty much do
whatever I want. Speed. Smack.
The whole candy store.

MACLEOD

You get the life you ask for.

(CONTINUED)

512 CONTINUED: (2)

512

MICHELLE

Yeah, but this one never ends.

(at him)

And there's always time to start over.

MACLEOD

It's not that simple. We need to talk about this. All of it. When I get back.

MICHELLE

Where are you going?

MACLEOD

Your father asked me to go to the hospital for him. They discovered your body missing.

MICHELLE

Hey, I'm right here. End of mystery. You don't have to go.

MACLEOD

I have to go because he asked me to.

MICHELLE

Guess he's too broken up to do it himself.

MACLEOD

(a little pissed)

You can remember them any way you want, Michelle, but the truth is they loved you.

She just looks at him. The words touch her. MacLeod returns her look, then heads for the side door behind the elevator. Michelle reacts.

MICHELLE

(vulnerable)

Come back soon.

MACLEOD

I will. Lock the door behind me and don't let anybody in.

MICHELLE

You expecting someone?

MACLEOD

No.

(CONTINUED)

512 CONTINUED: (3)

512

MICHELLE

Then why so paranoid?

He takes her by the shoulders. Very serious:

MACLEOD

It's no accident I found you.
Others could come looking.

(beat)

I'll explain it later, just stay
put.He steps out, closes the door. She gives a little shiver,
affected by his words. She locks the door behind him.
Hold on her for a BEAT, and:

513 INT. HOSPITAL - MORGUE - DAY

513

A MORGUE ATTENDANT opens a drawer. MacLeod shakes his
head after looking inside. Another drawer opens. MacLeod
shakes his head.The CAMERA pulls back to reveal Anne in the doorway,
watching.

ANNE

You're not the father. How come
you got this job?

MACLEOD

(self-deprecating)
Guess I'm a glutton for punishment.

ANNE

That makes two of us.

(beat)

Maybe you're just a helluva friend.

As they share a look together --

514 INT. MACLEOD'S LOFT - DAY

514

Michelle lies on the couch, listening to a walkman, drowning
out her troubles. Suddenly she sits up, pulling off the
headphones, looking around in surprise. She's getting the
BUZZ, unlike anything she's ever felt.She tries to get her bearings. The strange sensation pulls
her toward the window.

515 EXT. STREET - DAY

515

AXEL WHITTAKER

(CONTINUED)

515 CONTINUED:

515

Stands below MacLeod's loft window. A tall, handsome young looking Immortal, with smooth skin, blond hair and blue eyes. A poet's face.

He feels the BUZZ, looks up at the window.

AXEL
(under his breath)
Oh good, you're home.

MICHELLE

Moves along the hall beside the elevator toward the side door.

AXEL

Moves silently up the street.

MICHELLE

Reaches the street, following the BUZZ. Curious.

AXEL

Ducks into an alley. Pulls his sword. And waits.

MICHELLE

Moves innocently up the street toward

AXEL

Who waits with a smile on his face, anticipating what's soon to happen.

MICHELLE

Near the alley entrance, oblivious to danger.

AXEL

Hears her approach. He raises his sword to strike. A beat.

Her silhouette registers before him. Definitely not MacLeod. Axel reacts. Lowers the sword.

Michelle detects the movement. Turns and sees him.

Axel smiles. Charming and utterly sincere.

AXEL
Lovely.

Michelle returns it, tentatively.

(CONTINUED)

515 CONTINUED: (2)

515

MICHELLE

You're like me, aren't you?

AXEL

You could say that.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

515A OMITTED

515A

516 EXT. ALLEY - DAY

516

Axel keeps his back to a wall, an old habit, as he eyes Michelle with undisguised desire. Michelle studies him, equally intrigued:

MICHELLE

This thing I'm getting from you,
whatever it is, it's weird.

AXEL

You like it?

MICHELLE

It's like we're plugged in, or
something.

AXEL

Or something.
(laughs)
I like your voice.

MICHELLE

Michelle.

AXEL

Axel. I like your... freshness.
(beat; almost wistful)
It's a wonderful thing to be new.

MICHELLE

Yeah, right.

Axel reaches out. Gently brushes hair from her cheek.

AXEL

Your life's about to change in
ways you never dreamed of.

MICHELLE

I can handle it.

AXEL

And I can help you. With me taking
care of you, Michelle -- the times
we're gonna have.

She gives him a look.

(CONTINUED)

516 CONTINUED:

516

MICHELLE

I don't need another teacher.

AXEL

(with distaste)
Duncan MacLeod.

MICHELLE

You a friend of his?

AXEL

We're acquainted.

MICHELLE

He's, like, out of control with
this "taking care of me" bit.

Axel nods. No pressure...

AXEL

He would be.
(beat)
Whatever turns you on.

MICHELLE

I didn't say that.

He steps away from the wall.

AXEL

(a sly smile)
He's not home?

She shakes her head. He holds out his hand.

AXEL

So where shall we go?

MICHELLE

He said to wait. I really shouldn't
go anywhere 'til he comes back.

AXEL

And do you always do what you're
told?

MICHELLE

No, but... I'm kind of new at this.
He's showing me the ropes.

AXEL

I'll bet he is.
(beat)
The choice is yours, Michelle.
You can have a daddy, or a partner.

(CONTINUED)

516 CONTINUED: (2)

516

MICHELLE

Why not both?

AXEL

(a grin)

I hate to share.

(beat)

When you get bored with MacLeod
treating you like a baby...

(a kiss on the cheek)

I'll be around.

As he moves off, out of the dojo and into darkness.

MICHELLE

(calls out)

How do I find you?

AXEL (O.S.)

You'll feel me...

Michelle ponders that, and we:

517 EXT. DOJO - ESTABLISHING - NIGHT

517

518 INT. MACLEOD'S LOFT - NIGHT

518

MacLeod returns. The door's unlocked. He feels immediately
she's not there.

MACLEOD

Michelle...? Dammit.

He turns to leave, then stops, feeling the BUZZ.

ANOTHER ANGLE - NEAR SIDE DOOR

Michelle, entering, also stops in her tracks, feeling
MacLeod's powerful BUZZ. She reaches for the door. MacLeod
waits, wary, then sees it's her.

MACLEOD

Where have you been? I told you
to stay put.

She stares at him.

MICHELLE

You have it, too! I didn't notice
it before; in the hospital,
everything was so mixed up.

MACLEOD

Didn't notice what?

(CONTINUED)

518 CONTINUED:

518

MICHELLE

(excited)
I knew you were here. I could...
feel you.

MACLEOD

Works both ways, Michelle.

MICHELLE

You mean it's part of the deal?

MACLEOD

One of many. Including doing what
I tell you.

MICHELLE

Come on, Duncan. Don't be mad. I
just went for a walk, okay?

MACLEOD

With who?

MICHELLE

Huh...?

MACLEOD

You said I had it "too."
(beat)
Who did you meet?

MICHELLE

God, with the names. You sound
just like my... like Craig.

MACLEOD

Michelle.

MICHELLE

Axel. His name is Axel.
(MacLeod reacts)
We had this... this connection,
you know? I mean, it was really
bizarre.

MacLeod steps past her, heads for the kitchen.

MACLEOD

It can get you killed.

Michelle stares after him.

MICHELLE

Wait a sec. I thought we're
supposed to live forever.

(CONTINUED)

518 CONTINUED: (2)

518

MACLEOD

What you felt, what we feel ...

MacLeod grabs two bottled waters from the fridge, while Michelle heads for the liquor cabinet.

MACLEOD

It's how we recognize other
Immortals.

(beat)

How we're prepared.

MICHELLE

For what?

MACLEOD

Combat.

MacLeod heads her off. Hands her a water.

MACLEOD

To the death.

He's scaring her. She covers with a laugh:

MICHELLE

Been there, done that.

MACLEOD

When another Immortal takes your
head, it'll happen again.

(emphasis)

This time for good.

MICHELLE

Is that what you guys do? Chop
each other's heads off?

MACLEOD

Until there's only one of us left
alive.

MICHELLE

I don't think so.

MacLeod looks at her for a moment.

MACLEOD

I'm not your father and this isn't
make believe.

MacLeod pulls his sword. Holds it in front of her eyes.

(CONTINUED)

518 CONTINUED: (3)

518

MACLEOD

(intense)

You either learn the Game, or you die.

519 EXT. CEMETERY - LONG POV - DAY

519

Michelle's memorial service and setting of her gravestone.

We're too far away to hear the proceedings, but we can see MacLeod, Craig and Nancy, with just the family...

REVERSE - MICHELLE

Watches intently from a nearby hill in the cemetery, hidden in trees. Watching her own funeral. Hold on her a moment...

520 EXT. CEMETERY - CONTINUED (E)

520

Then she feels the BUZZ. Looks around.

AXEL

Steps in the clear, moves up beside her. Looks off at the headstone.

MICHELLE

(after a beat)

This is weird. I mean, I've actually had a fantasy about this, but...

(shrugs)

I dunno. Somehow, the real thing, shouldn't there be... more?

AXEL

(amused)

Don't sweat the past. It's history.

She laughs. No humor in it.

MICHELLE

Right.

AXEL

I mean it, Michelle. Now is when the real fantasy begins. We can recreate ourselves, over and over. You can be whoever you want. Whenever you want.

(looks at her)

And I can show you how.

(MORE)

(CONTINUED)

520 CONTINUED:

520

AXEL (CONT.)

(beat)

I want to show you how.

MICHELLE

Why?

AXEL

(honestly)

So I can see the world through
your eyes.

She looks into his eyes. Wants to believe...

521 EXT. CEMETERY - ANOTHER ANGLE - THE SERVICE

521

Nancy and Craig with MacLeod, as the MINISTER recites a
prayer...

CRAIG

I can't believe this is how it
ends.

NANCY

(quiet anger)

It's not over.

(off his look)

This is a sham. She's not there.

It's an empty box.

(rising pitch)

How can this be over when there's
nothing to bury?Craig tries to take her in his arms. She pulls away, wound
up. Craig doesn't know what to do.

MacLeod steps up to Nancy, takes her hand between his.

MACLEOD

It's not her body that matters,
Nancy. It's her life. That's
what you remember. That's what
you love.

(a beat)

And that's what you lay to rest.

NANCY

Even when she was a baby she was
always running away from me.

(a choked sob)

But she always came back.

The tears finally come. MacLeod hugs her, lets her let it
out. Then reacts as he detects an approaching BUZZ.

(CONTINUED)

521 CONTINUED:

521

Transferring Nancy to her husband's arms, MacLeod looks around and sees:

AXEL

approaching.

MACLEOD

Recognizes him. As he looks across the graveyard at the approaching Axel, MacLeod's eyes go to --

TRANSITION TO:

522 INT. GILDED SALOON - BOSTON - 1896 - DAY

522

It is a gilded bar from the time of Diamond Jim Brady and Lillian Russell, filled with well-heeled customers and stylishly dressed women. A beautiful woman swings on a red velvet swing over the heads of the customers. The music of the time plays and she is singing. The CAMERA pans down and finds MacLeod, a gentleman of the times, making his way through the crowd to the bar.

As he puts down a coin and gets a drink, he reacts to the BUZZ. He looks up to find --

SHARON COLLINS

Standing in the doorway. A young, attractive woman, dressed rather primly compared to the other patrons of the establishment. She appears to be around 19 and the picture of innocence.

MacLeod moves toward her. She freezes, eyes wide like a deer caught in the headlights, staring at him with terrified fascination as he approaches.

SHARON

(nervous)

We're in a public place.

MACLEOD

I won't hurt you.

She looks up at him, eyes wide and scared.

SHARON

But you're... one of us.

MACLEOD

But no danger to you.

He moves aside to let her pass, goes to a table in the middle of the club, under the singer on the swing.

(CONTINUED)

522 CONTINUED:

522

ON MACLEOD

raising his glass in salutation to the woman above, who smiles down at him fondly, familiarly. She blows him a kiss as she finishes her song. Then --

SHARON (O.S.)

Would you buy me a drink?

MacLeod looks around to find that Sharon has joined him at his table.

MACLEOD

Miss --

SHARON

Sharon.

She leans toward him, a tentative attempt at seduction.

SHARON

(hesitatingly)

You're very kind. Maybe I could get to know you better?

(beat)

We could be friends.

Awkwardly, her hand drops onto his leg, moves slowly upwards. His startled look lets us know what she's up to.

MACLEOD

Er... As you said, we're in a public place.

SHARON

I have a room upstairs. Number thirty-six.

In the b.g., the singer is coming down a ladder from her swing. MacLeod's eyes follow her.

MACLEOD

Sharon... you're very nice and very beautiful. But I have a date.

(disengaging himself)

And I don't like to keep a lady waiting.

SHARON

(undeterred)

What's your name?

MACLEOD

Duncan MacLeod...

(rising)

...and I really have to be going.

(CONTINUED)

522 CONTINUED: (2)

522

He tips his hat and moves off. Sharon stares after him for a beat, then:

SHARON

(blurts it)
Help me....
(beat)
Please.

MacLeod stops, turns, reacting to her change in tone.

SHARON

I'm sorry. Before... That wasn't what I... that wasn't the truth.
(beat)
I need your help.
(off his look)
There's a man. An Immortal. He's been following me.

MACLEOD

And...?

SHARON

I never learned to fight. Don't even have a sword.
(beat)
That's why I need you. Please... he wants to kill me. I know it.

MacLeod studies her, nonplused.

MACLEOD

You could've asked. Without the games.

She nods, genuinely fearful and contrite.

SHARON

I wasn't sure you'd want to help me... without getting something in
(beat)
Return.
(beat)
I guess I'm not very good at this.

MACLEOD

I'll help you, Sharon.

SHARON

(relieved)
What about your date?

He waves to the woman on the swing.

(CONTINUED)

522 CONTINUED: (3)

522

MACLEOD

She'll understand.

SHARON

I wouldn't.

(a wry smile)

I'll wait for you in my room.

MACLEOD

(off her nod)

I'll be there as soon as I can.

SHARON

Thank you, Duncan MacLeod.

MACLEOD

Keep your door locked ...

She hurries off as he moves to intercept the lovely singer.

523 INT. GILDED SALOON - THIRD FLOOR HALL - BOSTON - 1896 - 523
LATER THAT DAY

MacLeod comes up the stairs. Checks room numbers on his way down the hall. Feels the BUZZ as he approaches:

ROOM 36

MacLeod steps up to the door and knocks.

MACLEOD

Sharon? Duncan MacLeod ...

SHARON (O.S.)

Come in.

MacLeod tests the handle. It's unlocked. He opens the door. Steps into the --

524 INT. GILDED SALOON - SHARON'S ROOM - DAY - CONTINUOUS 524

He sees Sharon against the far wall, staring at him. Afraid.

MACLEOD

Didn't I tell you to lock...

Danger. MacLeod whirls. Sword out and up. A split-second ahead of Axel Whittaker's swinging Damascus blade. MacLeod parries the cut. MacLeod backs away. He regards his impeccably dressed foe.

MACLEOD

Hello, Axel.

(CONTINUED)

524 CONTINUED:

524

AXEL

(a grin)
Almost had you.

MACLEOD

Yes. But you cheated.

AXEL

You know what they say about love
and war.

Sharon avoids the combat, her back to the wall.

MacLeod launches an attack that drives Axel into the
corridor. As he moves after him, Sharon grabs his shoulder.

SHARON

Don't hurt him.

MacLeod shrugs her off. He steps out into the --

524A INT. GILDED SALOON - THIRD FLOOR HALL - DAY

524A

He looks around. Axel is nowhere to be seen. He moves
down the corridor cautiously. He turns a corner and then

AXEL

Attacks MacLeod, driving MacLeod back.

Axel charges. MacLeod ducks under the attack and sends
him over the rail.

AXEL

Falls. Grabs a long velvet curtain. It rips.

ANGLE

MacLeod looks down at Axel as Axel falls, smashing down on
a gaming table, sending players flying.

MacLeod backs off. His eyes go to --

The puddle of cut flowers from the vase smashed in the
fight take us back to --

TRANSITION TO:

525 EXT. CEMETERY - THE PRESENT - DAY

525

Flowers against the brand-new headstone.

MacLeod's eyeing Axel as we hear the Minister's final words:

(CONTINUED)

525 CONTINUED:

525

MINISTER

...and that is how we know that death is not the end. That it is merely a transition. To a new beginning.

The minister nods. The headstone is unveiled. Simple and beautiful. The Webster family and friends gather around, offering condolences.

MacLeod looks up MacLeod breaks away from the group. Steps up to confront Axel.

MACLEOD

You can't have her.

AXEL

That's up to Michelle, isn't it? And she's so lovely... so innocent.

MACLEOD

(significant)
She has her whole life ahead of her.

AXEL

I know...
(beat)
I'm sure we'll be seeing each other...
(beat)
Soon.

Axel takes his leave, across holy ground. Hold for MacLeod's trailing stare, and:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

526 EXT. CEMETERY ROAD - SUNSET

526

MacLeod is returning to his car. In the background, only Craig, Nancy and the Minister are left by the headstone. MacLeod feels, then sees:

MICHELLE IN HIS CAR

sitting shotgun. He closes the distance quickly, snaps a look over his shoulder and gets in beside her.

MACLEOD

Not smart, Michelle.

Soberly, she stares past him to the grave site.

MICHELLE

Haven't you ever wondered what it would be like? Your own funeral?

MacLeod follows her look and then looks back at her.

MACLEOD

They could've seen you...
(beat)
I guess everyone needs to know they'll be missed.

MICHELLE

Mom, maybe. Not him.

MACLEOD

I hope you live long enough to realize how wrong you are.

Michelle finally looks at him.

MICHELLE

(changes the subject)
I saw you and Axel. You guys hang together or something?

MACLEOD

Or something.
(beat)
Listen to me. I can't lock you in.
All I can do is ask you to please stay the hell away from him.

(CONTINUED)

526 CONTINUED:

526

She shifts uncomfortably, puts on her sunglasses and looks away.

MICHELLE

You know, maybe you're the one I shouldn't be trusting.

MACLEOD

That's way too easy.

MICHELLE

Hey, I'm still here, aren't I? Axel didn't cut off my head. Or yours.

MACLEOD

We were on holy ground.

MICHELLE

What's that?

MACLEOD

The only place we're safe.

MICHELLE

(angered)
Whatever that means!
(grabs his arm)
All I know is he doesn't treat me like a little girl!

MACLEOD

He's very clever that way.

His eyes go to her hand on his arm and we go --

TRANSITION TO:

527 INT. GILDED SALOON - SHARON'S ROOM - BOSTON - 1896 DAY 527

Sharon's hand grips Axel's arm desperately. He's holding his sword to her neck. She's frozen. Terrified. He's tight with anger.

AXEL

You were supposed to seduce him.
You were supposed to bring him here and put a smile on his face.

SHARON

Don't hurt me, Axel. Please.

(CONTINUED)

527 CONTINUED:

527

AXEL

You were supposed to separate him from his sword and leave the rest to me.

SHARON

I'm sorry...

AXEL

I'm trying to protect you, Sharon. If I don't take his head, he will gladly take ours.

(beat; hard)

Is that understood?

She manages a nod. Axel's face softens at her fear.

AXEL

Beautiful Sharon... I'm lost without you... Once so innocent...

(beat)

So lovely.

He kisses her tenderly, and...

528 INT. GILDED SALOON - BOSTON - 1896 - LATER THAT DAY

528

MacLeod enters and feels the BUZZ. Sharon approaches.

SHARON

I'm sorry.

MACLEOD

Apology accepted.

(beat)

Goodbye.

MacLeod moves away from her. She stays with him.

SHARON

I need your help.

MACLEOD

Haven't we done this already?

SHARON

It wasn't my idea. It was for Axel.

MACLEOD

Is that how it works? You set them up and he takes the heads?

(CONTINUED)

528 CONTINUED:

528

SHARON

(nods miserably)

You weren't the first. But you --

(truly amazed)

You fought him. You got away.

MacLeod realizes her plea for rescue is genuine.

MACLEOD

So can you, if you want to.

She shakes her head.

SHARON

(wants to but...)

I don't think so.

(beat)

After I... became what am... I
would have gone mad if Axel hadn't
found me. He showed me the world...
taught me how to be.

MACLEOD

He didn't teach you to be anything
but bait. There's more to our
lives than that.

(beat)

There's a boat leaving for London
at three. I can get you on it.

SHARON

You'll come with me?

(off his head shake;

practically a wail)

Then who'll protect me?

MACLEOD

You'll learn to protect yourself.

(beat)

I'll arrange for someone to meet
you. Someone who'll teach you
what you need to know.

Her eyes fill with tears of gratitude.

SHARON

You really mean it?

MACLEOD

Yes.

SHARON

I'll be there.

(MORE)

(CONTINUED)

528 CONTINUED: (2)

528

SHARON (CONT.)

(beat; trying to
convince herself)
People drift apart. It happens...
He did love me once.

MACLEOD

Is that what he called it?

SHARON

He's taken care of me. Kept me
alive.

MACLEOD

Don't make excuses for him. He
hasn't done you any favors.

SHARON

You don't know him.

MACLEOD

Three o'clock.

SHARON

Fine.

She starts off.

MACLEOD

Where are you going?
(no answer)
Sharon. You're not going to change
him.

SHARON

(waves)
Don't worry about me. I'll be
there... three o'clock.

MacLeod watches her go, frustrated...

529 EXT. DOCK - LATER THAT DAY

529

MacLeod waits, pacing. He checks the clock overhead.
It's past three. He strides off...

530 EXT. GILDED SALOON - PICKING UP MACLEOD

530

As he rounds the corner. Looks up at Sharon's window.
Feels the BUZZ. Relaxes a little. Then:

BOOM. The window explodes outward. Lightning pours from
the room. MacLeod reacts to the nearby Quickening.

(CONTINUED)

530 CONTINUED: 530

MACLEOD

Sharon...!

He plows into the hotel, and we go:

531 INT. GILDED SALOON - SHARON'S ROOM - ANGLE TOWARD DOOR 531

A moment. Then CRASH, as MacLeod kicks the door in, his sword drawn and ready. He steps in. Reacts with sadness, as ANGLE ADJUSTS to include Sharon's body, then continues to PAN across the stone floor and --

TRANSITION TO:

532 INT. DOJO - THE PRESENT - NIGHT (E) 532

MICHELLE

This is too bizarre. People running around with swords. Cutting heads off. Living forever.

(beat)

Some bad acid trip fairy tale.

MACLEOD

It's no fairy tale. And the trip isn't bad if you know how to take care of yourself.

MICHELLE

Or you know someone who will.

MACLEOD

I won't always be here.

MICHELLE

(teasing)

Who says I meant you?

MACLEOD

I'm serious.

MICHELLE

So far this Immortality thing is nothing but a bunch of rules.

Michelle swings absently at a punching bag, distracted, irritated.

MACLEOD

You get used to it.

Almost without realizing he's doing it, he reaches out and corrects the angle of her arm, so her next blow sets the bag swaying pretty good. Michelle looks at it in surprise.

(CONTINUED)

532 CONTINUED:

532

MACLEOD

You have to learn the rules first.
(beat, a smile)
Don't worry, you have plenty of
time for everything. Going to
school, going to Tibet --

MICHELLE

(sarcastic)
Getting in sword fights.

MACLEOD

When you're ready, it won't seem
so strange...

He's interrupted by O.S. KNOCKING.

CRAIG (O.S.)

Duncan... ?

MacLeod and Michelle both jump a foot.

MACLEOD

Office.

He gives her a shove into the darkened dojo office, pulls
the door shut. She just stands there, too stunned to move,
fully visible through the glass. MacLeod gestures for her
to get down and she ducks behind the desk as --

CRAIG

Enters the dojo, hesitantly. Sees MacLeod standing by the
office, arms crossed over his chest, looking at him
innocently.

MACLEOD

Hello, Craig.

He moves toward him, turning him to face away from the
office.

MACLEOD

What can I do for you?

CRAIG

I'm sorry to come so late. I needed
to talk... I didn't want to bother
Nancy...

MACLEOD

It's fine. Come on in.

Craig moves to one of the benches along the wall and sits.
Hesitates to let it spill out.

(CONTINUED)

532 CONTINUED: (2)

532

MACLEOD

What's on your mind?

CRAIG

She tells me it wasn't my fault.
But that's a lie.

(beat)

And we both know it.

MACLEOD

(gently)

When these things happen, people
look for reasons. They look for
blame.

(into his eyes)

There is no blame here, Craig.
You didn't drive her over that
cliff.

CRAIG

I didn't stop her.

(going on)

I hated it when she'd ask who her
real parents were. Not just because
I didn't know. But because it
made me feel like... I wasn't
enough. Maybe I wasn't. Look how
she hated me at the end.

MACLEOD

It wasn't hate, it was separation.

CRAIG

I couldn't get through to her and
I just... I lost it.

MACLEOD

Hey, I was there. Parents and
children fight sometimes. That's
the way it is.

(beat)

You weren't out of line. She asked
for it.

CRAIG

(hollow laugh)

You're not supposed to speak ill
of the dead.

MACLEOD

We nominating Michelle for sainthood
now?

CRAIG

That's why she liked you so much.

(MORE)

(CONTINUED)

532 CONTINUED: (3)

532

CRAIG (CONT.)

You were honest with her. I always expected too much.

MACLEOD

She wasn't my daughter. It was easy to stay objective.

CRAIG

She was just so... much. Anger, love, everything she felt, everything she did, was bigger. I wanted her to do something with that, not just waste it.

(a choked sob)

Now she'll never do anything... It's all just... gone.

533 OMITTED

533

534 INT. DOJO - OFFICE - SAME TIME

534

Michelle sits on the floor out of sight, listening, her knees pulled up against her chest, tears running down her face.

535 INT. DOJO - CONTINUOUS

535

CRAIG

She died not knowing how much I loved her.

(beat; tortured)

If I could just have her back...

She could do whatever she wanted...

It's breaking MacLeod's heart not to tell him the truth, but he can't.

He looks past Craig to see --

MICHELLE

Standing in the office doorway, ready to come forward.

MACLEOD

Shoots her a warning look and starts to move Craig toward the door.

MACLEOD

Go home to Nancy, Craig. You should be together.

(CONTINUED)

535 CONTINUED:

535

CRAIG

(a nod)

Thanks for everything, Duncan.

He moves out. MacLeod turns back to see

MICHELLE

In the doorway from the office, eyes red with tears. She starts to move toward the door, to go after Craig.

MacLeod catches her, holds her in his arms.

MACLEOD

Michelle, don't.

(beat, gently)

It's too late.

MICHELLE

It's not fair...

MACLEOD

I know... Ssh...

MICHELLE

All the time I was so angry with them for not telling me. Turns out I was the one with the secret.

MACLEOD

You didn't know...

MICHELLE

I know what a bitch I was. I am.

MACLEOD

(gently)

Stop it.

MICHELLE

Look what I did to him. He loved me anyway. Why would he?

MACLEOD

He's your father and knew what was going on underneath. You're bright, you're beautiful... you were the center of their universe.

MICHELLE

(through tears)

You mean it?

MACLEOD

I told you I knew you were special.

(MORE)

(CONTINUED)

535 CONTINUED: (2)

535

MACLEOD (CONT.)

Would I have stuck around all this
time if I didn't believe it?

She rests her head against his chest, trying to absorb it
all. He strokes her hair, comforting her.

MICHELLE

Oh, God, Duncan.
(whispers)
I needed to know that.

She lifts her head to look into his eyes. He kisses her
forehead -- platonic. She smiles slightly.

MICHELLE

I don't feel so scared right now.

MacLeod smiles at her. Then, to his astonishment, she
kisses him. It takes a beat for the contact to register
that she's kissing him full out. He disengages from her.

MACLEOD

(startled)
Michelle...

MICHELLE

It's okay. I know what I'm doing.

MACLEOD

That's what scares me.

MICHELLE

What is this? You just said I was
special.

MACLEOD

(over her)
I'm your friend.

He gets into the elevator. She follows.

536 INT. DOJO - ELEVATOR - CONTINUOUS

536

MICHELLE

(bristling)
It's not like I haven't done it
before, you know.

MACLEOD

That's not what we're about.

MICHELLE

We could be.

(CONTINUED)

536 CONTINUED:

536

She tries to move against him again.

MACLEOD

Michelle...

He holds her off, gently.

MACLEOD

(after a beat)

This isn't going to work.

MICHELLE

What?

MACLEOD

Me, teaching you. I'm not the
right person.

They've reached the loft. He slides the gate up.

537 INT. MACLEOD'S LOFT - CONTINUOUS

537

Michelle steps out of the elevator, moves away a few steps,
then turns back to face MacLeod, very vulnerable.

MICHELLE

Why?

MACLEOD

You need a better guide. Someone
closer to your own perspective.

MICHELLE

Like Axel.

MACLEOD

Axel doesn't care about you.

MICHELLE

At least he doesn't treat me like
a kid. He treats me like an equal.

MACLEOD

But you're not his equal, Michelle!
He may seem young and full of life,
but inside he's old. He'll use
you. Feed off you -- your youth,
your excitement, your innocence.
And after a while, when Paris
doesn't thrill you or the pyramids
don't fill you with wonder, he'll
put you out as bait.

MICHELLE

You're lying.

(CONTINUED)

537 CONTINUED:

537

MACLEOD

He's done it before.

MICHELLE

He'd love me.

MACLEOD

Even if he did, you need a teacher,
not a lover.

MICHELLE

What do you know about what I need?

MacLeod ignores that.

MACLEOD

I'll take you to a friend of mine.

You'll like her.

MICHELLE

Her?

MACLEOD

We'll go in the morning.

MICHELLE

(playful)
That's a long time away.

She starts to undress.

MACLEOD

Don't even think about it.

MICHELLE

You really are an old man.

MACLEOD

Go to bed, Michelle.

She jumps in his bed.

MACLEOD

(beat)
Fine. I'll take the couch...

538 EXT. GAS STATION - MORNING

538

An ATTENDANT is approaching MacLeod's car. MacLeod and
Michelle are in the front seat.

MACLEOD

It'll work out, You'll see.
(MORE)

(CONTINUED)

538 CONTINUED:

538

MACLEOD (CONT.)

I'm sure you two will get along
great.

(to attendant)

Fill it up.

The attendant starts refueling.

MICHELLE

Oh, yeah, I'll bet we really hit
it off. Me and some dried up old
teacher from St. Mary's School for
Swordfighting and Manners.

MACLEOD

(with a smile)

Not exactly.

(beat)

Trust me, it's for the best.

She makes a face at his choice of words.

MICHELLE

You know, Duncan, you really have
a gift for taking the fun out of
eternal life.

MACLEOD

It's going to get better, Michelle.

MICHELLE

I sure hope so.

MACLEOD

(laughs)

I meant your... outlook.

MICHELLE

Oops. Almost slipped, didn't You?
You were gonna say "attitude."

MACLEOD

How do you know?

She laughs now, too, enjoying busting him.

MICHELLE

It's "Dad-speak." And you're pretty
lousy at that, too.

He laughs again. She notices a young man on a motorcycle
ride up.

MICHELLE

I have to go.

(MORE)

(CONTINUED)

538 CONTINUED: (2)

538

MICHELLE (CONT.)
(OFF his look)
You want to come in with me?

MACLEOD
We're not enemies, Michelle.

She leaves and moves around the --

539 EXT. GAS STATION - SIDE - CONTINUOUS

539

She moves toward the young man on the cycle who is filling a tire with air.

540 EXT. GAS STATION

540

MacLeod checks his watch and gets out of the car. He follows Michelle's path as he turns the corner.

MACLEOD
Michelle.

The door to the lady's room opens. Michelle is not the woman who emerges.

THE MOTORCYCLE with Michelle on the back comes around the other corner.

MACLEOD

Turns back, realizes he's lost her and reacts.

541 EXT. AXEL'S SAILBOAT - DAY

541

A fine 60 footer, moored at the marina.

ANGLE - MICHELLE

Dockside. Watching the boat. She feels the BUZZ. Axel appears on deck. Warm smile.

AXEL
My turn?

He reaches to help her aboard. She steps on deck. Axel pulls her close. Kisses her hard.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

542 EXT. AXEL'S SAILBOAT - DAY

542

Michelle is leaning against a deck rail, enjoying the view. The big sails are furled against the mast behind her. She's bare-legged, wearing one of Axel's shirts. Axel steps up behind her. Nuzzles her neck.

MICHELLE

This is so cool. Living on a boat.

AXEL

It's yours.

MICHELLE

For real?

AXEL

Have you ever seen Paris?

MICHELLE

Only in the movies.

AXEL

I know a little hotel on the Seine. You won't believe the view from the bedroom. And when we get tired of Paris, we sail down to the South. Cap d'Antibes. I'll feed you oysters and make love to you under the stars.

Michelle sinks, breathless, into a comfortable deck chair. Axel pours out champagne. He settles beside her, hands her a champagne flute.

MICHELLE

You're gonna spoil me.

AXEL

You deserve it.

(beat)

All you have to do is trust me to take care of everything.

He leans in for another kiss. She turns away.

MICHELLE

So, with all this traveling and stuff, when're you going to teach me how to use a sword.

(CONTINUED)

542 CONTINUED:

542

AXEL

You won't need one. You have me.

MICHELLE

(moving away)

Maybe you won't always be around.
I've broken up with boyfriends
before.

AXEL

I'm not exactly your everyday
boyfriend. What could you ever
want that I can't give you?

MICHELLE

(doubtful)

Duncan said I needed to know how
to fight. He wanted to teach me.

AXEL

All things in their own time.

MICHELLE

So you'll teach me?

AXEL

All you need to know.

MICHELLE

Duncan said --

AXEL

(cutting her off)

Duncan's not here now.

His flash of anger startles her. She backs off a little.
He strokes her arm gently, luring her back down beside
him.

AXEL

We're together now. You have to
say goodbye to the past.

Off his significant look --

543 EXT. DOJO - DAY

543

MACLEOD (O.S.)

Where the hell are you?

544 INT. MACLEOD'S LOFT - DAY

544

MacLeod's on the phone, pacing frantically.

(CONTINUED)

544 CONTINUED:

544

MACLEOD

This isn't a joke, Michelle.

545 EXT. AXEL'S SAILBOAT - MICHELLE ON DECK

545

Talking on a cellular phone.

MICHELLE

Don't flip out on me. I called to say I'm sorry for running out on you like that.

MACLEOD

You're forgiven, Michelle. Come home.

MICHELLE

I am home.

MACLEOD

What ever line Axel used to convince you, that what it is -- a line.

MICHELLE

I don't think so.

MACLEOD

(calming his anger)
Michelle, you don't have to come back to me. Just don't stay with him.

MICHELLE

It's my life. I just called to say goodbye, anyway.

(a wan smile)

Sorry I was such a bitch. At least I'll be out of your hair now, huh?

MACLEOD

Tell me where you are.

Michelle's eyes are on Axel, who watches her from the rail.

Axel reaches for the phone, takes it from her hand.

AXEL

We're at the Marina, MacLeod.
Slip 42. Come on down and say
goodbye.

Michelle stares at him, stunned. He just smiles a Cheshire cat smile and takes a sip of champagne.

546 EXT. AXEL'S SAILBOAT

546

Michelle waits on the deck of the sailboat, leaning on the rail. Axel is nowhere in sight.

MacLeod drives up and heads for Axel's slip. He feels the BUZZ. Looks up to see Michelle on deck. She can't hide a smile. She moves down the gangplank toward MacLeod.

MICHELLE

Duncan. Hi.

(beat)

I hope you're not gonna try to talk me out of this ...

Her eyes go wide as Duncan pulls his sword.

MICHELLE

You came to kill me?!

MACLEOD

Don't be ridiculous.

MICHELLE

(re: sword)

What's that for?

Axel appears behind her at the top of the gangplank.

AXEL

For me... Come back aboard, Michelle.

MICHELLE

(scared)

Hey, look. Guys. You don't have to do this over me.

MACLEOD

This isn't just about you, Michelle.

(beat)

Did he tell you about Sharon and the others. He protected them right up until he killed them.

AXEL

(to Michelle)

Do you think I would ever hurt you?

MACLEOD

Do you think he would ever teach you to use a sword?

Michelle looks to MacLeod, then to Axel as she makes up her mind.

(CONTINUED)

546 CONTINUED:

546

MICHELLE

I'm outta here.

She moves down the gangplank past MacLeod.

546A EXT. DOCK - CONTINUOUS

546A

AXEL

I don't think so.

Axel attacks. Swings hard at MacLeod, who parries neatly. And the battle is engaged.

Axel has lost none of his strength and speed and wild enthusiasm.

MacLeod has his hands full... but holds his own with discipline and control.

Axel manages to drive him back. They go hilt to hilt.

MacLeod pushes him back.

Swings fast. MacLeod's block is off balance. He staggers.

Axel presses forward, sensing victory.

AXEL

(smug)

There can be only one.

But MacLeod recovers his footing. Kneels below Axel's arcing sword. Comes up swinging... and takes Axel's head.

The Quickening is hellacious. Michelle watches it in terror and amazement.

MacLeod finally gets through it. Kneels on the deck, drained. Michelle runs to him, crouches by him, hesitant to touch him.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

547 EXT. CEMETERY - MICHELLE'S HEADSTONE - DAY

547

The smooth, dark stone is inscribed: "MICHELLE WEBSTER
1977-1995"

MICHELLE (O.S.)

So. That's it...

REVERSE - MICHELLE AND MACLEOD

at the grave, gazing down at the headstone.

MICHELLE

...they'll never know.

MACLEOD

It could do more harm than good.

MICHELLE

Yeah. You're probably right.

(beat; irony)

My parents. Why was I so angry?

MACLEOD

They're in your past now. It's
time to move into the future.

MICHELLE

I was hoping to do that with you.

MacLeod gives her a sharp look.

AMANDA (O.S.)

She does remind me of someone.

WIDEN as Amanda moves up beside them, eyeing MacLeod with
a laugh:

AMANDA

I just can't remember who.

(re: Michelle)

I think we're going to get along
just fine.

MACLEOD

(wry)

That's what I'm afraid of.

They move off, away from the headstone, Michelle between
MacLeod and Amanda ...

(CONTINUED)

547 CONTINUED:

547

MICHELLE

(to Amanda)

Where're you gonna teach me?

MACLEOD

(deadpan)

An old abbey. It's holy ground.
You'll be safe there.

MICHELLE

Axel promised me Paris, and you're
giving me a convent?!

MACLEOD

Axel also didn't want you to learn
how to defend yourself.

AMANDA

Typical male sexist mind set.

Amanda and Michelle exchange a conspiratorial look. MacLeod
tries to ignore it.

MACLEOD

(with a smile)

I think a convent is just what she
needs.

AMANDA

There'll always be Paris.

MICHELLE

I saw that movie.

(to MacLeod; wistful)

I'm never gonna be old enough for
you, am I?

OFF MacLeod's smile, she turns to Amanda

MICHELLE

(beat)

So did you two ever...

MACLEOD

That's none of your business.

Michelle ignores MacLeod and continues on with Amanda.

MICHELLE

How was he?

AMANDA

We'll talk.

MACLEOD

Like hell you will.

(CONTINUED)

547 CONTINUED: (2)

547

AMANDA

See you around, Mac.

She puts an arm over Michelle's shoulder as the two of them walk off.

MACLEOD

Michelle... Amanda.

As they keep chatting on, ignoring him, MacLeod smiles ... as he does --

FADE OUT.

END OF SHOW